

The Image of Heroism in Tolkien's *The Hobbit*

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Introduction

J.R.R Tolkien was born in 1892 in South Africa. After the death of his parents, Tolkien studied language at Oxford where he later became a language professor and developed the fictional world of Middle Earth. Tolkien's books have influenced a whole genre of fantasy and mesmerized readers from all around the world. *The Hobbit* is a humble children's book written for his own children. It was published in 1937 and since then both children and adults have read the book and adored it. *The Hobbit* is a prelude to *The Lord of the Rings*, but can be read as an independent story. The book consists of many different themes and is more than just a children's adventure; it is a tale of war, ethics and personal development. It is easy to feel sympathy with the protagonist Bilbo, who is an approximately three foot tall hobbit, since we all can feel small sometimes in life. But in *The Hobbit*, Bilbo develops into a hero despite his small size. The plot describes how Bilbo joins a company of 13 dwarves and Gandalf, the old wizard, on a journey to the Lonely Mountains in the east to recover the ancient treasure taken and guarded by the dragon Smaug. But through the book the reader may begin to understand that Bilbo will come back home from adventure with something much more important than piles of gold and precious metal; he comes back home with compassion, maturity and bravery: he becomes a hero.

The hero that is described in Tolkien's *The Hobbit* is different than other common heroes in literature: Hercules, Achilles and Beowulf to mention a few, all of whom are strong males and warriors. Bilbo, however, is a small hobbit with more heart than muscles and he still changes the world into something better. As I will argue in this essay, a hero, according to Tolkien, is a sensitive character rather than a mighty warrior. *The Hobbit* is not a novel about an isolated hero, but as I will show friendship is a core value.

Important themes in the books include rebirth, heroic development and ethics. I will show how each of these themes are used by Tolkien to shape his image of a hero.

Becoming a Hero

Bilbo is not the usual hero that most of us are familiar with. He is small, he is not muscular and he does not participate in the war. Nonetheless Bilbo is undoubtedly a hero for several reasons: he fulfils a quest, he acquires a weapon and makes some heroic decisions based on his ethics. This section will deal with the issue of what a hero is and I will analyse the character in terms of motivation, gender and attitude to violence.

Male strength, accomplishments in battle and material success are all expected from a typical hero. As George Clark describes it, a traditional heroic opening includes a quest or a vow for revenge, wealth and fame. All these motives are commonly used in the shaping of a hero and this is also how Bilbo begins his journey. When Bilbo goes with the dwarves to kill the dragon and regain the treasure, there are many motivations for his heroic action. Firstly, there is the deed of slaying the dragon to revenge the dwarves' ancestors and for fame. Secondly, the treasure will provide him with wealth. Fame and wealth are often the reasons behind taking a vow to go on a heroic venture. Bilbo takes a formal vow of fame and wealth when accepting the terms written down by Thorin in a letter. When Bilbo accepts the terms, he is committed to the contract:

Thorin and Company to Burglar Bilbo greeting! For your hospitality our sincerest thanks, and for your offer of professional assistance our grateful acceptance. Terms: cash on delivery, up to and not exceeding one fourteenth of total profits (if any); all travelling expenses guaranteed in any event; funeral expenses to be defrayed by us or our representatives, if occasion arises and the matter is not otherwise arranged for. [...] Yours deeply Thorin & Co. (28)

The “contract” that Bilbo agrees to sets him off on a quest of killing a dragon, which is a typical heroic opening even if Tolkien describes it humorously. Even if Bilbo is not the stereotypical hero, this opening prepares the reader for the typical heroic deeds of actually slaying the dragon, fighting in the war and getting his part of the treasure. When Bilbo’s heroic path leads him to other places less predictable, the impression of Bilbo as a hero might seem less obvious, but his actions can be seen as even more magnificent. Clark claims that a traditional hero might slay the dragon as a revenge for his ancestors to attain fame and glory for his deeds, and may finally claim the treasure as his own. Bilbo however, gives up his share of the treasure to people in need and is still a hero. So even if at a first glance it seems like wealth and fame are the reasons behind the adventure, this is not what makes Bilbo heroic. He is a hero by kindness and by generosity, determined to do right for other reasons than wealth and fame (44-47).

Gender is also an important aspect of Tolkien’s portrayal of a hero. A traditional hero is bound to male qualities, often muscular bodies strong enough to defeat any enemies. But in *The Hobbit* the heroes are feminine as well. When we think of a hero we think of a stereotypical strong man, a mighty warrior who bravely slays evil. Great men such as Beowulf, King Arthur and Hercules are considered heroes because they are strong men honoured by accomplishments from battle or from slaying monsters. In *The Hobbit*, the stereotypical hero is Beorn, a “huge man with a thick black beard and hair, and great bare arms and legs with knotted muscles” (108). Beorn can, as the name indicates, change appearance to a huge bear. In the Battle of Five Armies, the war caused by Smaug’s treasure, Beorn is the mighty warrior who alone, in his bear-shape, fights the goblin leader and slays him, thus turning the tide in the favour of the good. This is how we often think of a hero, as a mighty warrior. However, although Beorn is a warrior with a fiery temper, strong and masculine, he has a feminine side. When Bilbo first meets Beorn at his house, Gandalf has

warned him and the dwarves not to try Beorn's patience as he can be cruel when angry. Expecting Beorn to be hostile, since he is not very polite, Bilbo is surprised as he turns out to be an animal lover and a vegetarian. Despite Beorn's grumpiness in the beginning, he provides the Company with food, weapons and a pony for each and every one of the Company to ride to the gate of Mirkwood forest (where he wishes the company to send back his beloved ponies). So, even if Beorn is a typical hero with muscles and the warrior who saves the day in the Battle of Five Armies, he still has the female qualities of caring and loving, especially towards his animals. This matches Susan Hancocks description of Tolkien's hero as a union of both female and male qualities in the stereotypical male hero (53-54).

Feminine traits are seen in the personalities of several characters. Beorn possesses traditionally female qualities, such as caring, that are a part of being a respected hero in the novel. In many ways, Bilbo is also a feminine hero. He is neither tall nor very strong and he hardly participates in the Battle of Five Armies. Bilbo is a sensitive, emotional character, often childish in relation to dangers and has no chance in a fight with Beorn on a physical level. Even if Bilbo is not a mighty warrior like Beorn, they both share the qualities of emotional caring towards living things (plants as well as animals) and food. Bilbo's heroism lies in his courage, ethics and wisdom which is seen when he spares Gollum's life or sacrifices his share of the treasure to the people in need. Bilbo's conscience and innocence make him the sensitive ideal hero whom Tolkien intended to delineate. He does not fight in the war because violence repels him: "Bilbo's heart fell, both at the song and the talk: they sounded much too warlike" (236). Nor does he slay the dragon (since it is Bard the archer who slays Smaug). Nevertheless Bilbo plays a crucial part in the events and is declared a hero (Clark 43-44).

The attitude to violence is a significant aspect of heroism. A hero, according to the stereotype, possesses weapons with names and armour. Bilbo acquires three pieces of armour:

the sword Sting, the ring of invisibility and a chain mail that once belonged to an elf-prince. Bilbo obtains his sword as a reward when he manages to burgle the key to the treasure of the trolls. This burgling of the key is a symbol of heroic power, as Bilbo manages to get hold of something out of reach. Furthermore, the sword Bilbo acquires from the cave of the trolls has great importance in the portrayal of his heroism and development, as it gives him greater influence over his power. With the help of the sword (and the ring of invisibility), Bilbo discovers courage and strength he does not know he possesses when he slays a spider:

Somehow the killing of the giant spider, all alone by himself in the dark without the help of the wizard or the dwarves or of anyone else, made a great difference to Mr. Baggins. He felt a different person, and much fiercer and bolder in spite of an empty stomach. (141-142)

Gandalf and Thorin also acquire swords with great names as ‘Orcrist, the Goblin Cleaver’ and ‘Glamdring, the Foe Hammer’ and, naturally, swords represent power in stories of great heroes, kings or gods, for example Arthur’s sword Excalibur or Thor’s hammer Mjollnir (*Sparknotes 101 Literature*, 367). After killing the spider, Bilbo names his sword Sting. As William Green has shown, with his sword and chain mail Bilbo develops from a boy to a man, a military hero provided with a weapon (Green “The Hobbit” 45, 55-57). Equipped with the sword, even Smaug fears Bilbo’s presence when he dreams about Bilbo as “a warrior, altogether insignificant in size but provided with a bitter sword and great courage” (195). Furthermore, Bilbo does not only use the sword for slaying foes. He could have joined the Battle of Five Armies and taken the role as a warrior, just like Beorn, but Bilbo renounces war. He only uses the sword for self defence, that is when he saves the dwarves from the spiders. Bilbo also shows a quality of mercy when he spares Gollum’s life, even though he has raised his sword ready to strike:

He must fight. He must stab the foul thing, put its eyes out, kill it. It meant to kill him. No, not a fair fight. He was invisible now. Gollum had no sword. Gollum had not actually threatened to kill him, or tried to yet. And he was miserable, alone, lost. A sudden understanding, a pity mixed with horror, welled up in Bilbo's heart ... all these thoughts passed in a flash of a second. (80)

A warrior would have killed Gollum like Beowulf killed Grendel, but Bilbo chooses not to kill him and still remains a hero because he makes a heroic decision by showing mercy. According to Tolkien's novel, a hero must be guided by conscience. In other words, at the point when Bilbo is ready to strike with his sword, he truly understands how powerful a sword is and that he is superior to someone who does not have any weapon. He could be a warrior-like figure, but his ethics and moral conscience tell him that it is wrong to kill a defenceless creature; therefore, he gains a clear conscience which is consequently a big part of his heroism. That he is guided by new moral standards is also evident when he gives the Arkenstone to Bard and loyally returns to his friends: "I don't think I ought to leave my friends like this, after all we have gone through together" (244).

In conclusion, Bilbo does acquire some hero qualities after accepting the quest of slaying a dragon and regaining an ancient treasure, acquiring a sword and armour, and saving his friends from dangers. However, he is not the strong, masculine character one can imagine a hero to be. Bilbo is approximately three foot tall and not as strong as Beorn, for instance; yet he is a hero by heart and courage, as seen when he spares Gollum's life or gives up his share of the treasure to the people of Lake-Town. Bilbo also makes a heroic decision not to participate in the Battle of Five Armies which is where a warrior like Beorn slays the goblin leader and "saves the day," yet Bilbo chooses to avoid any signs of war by offering his share of the treasure as an offer of peace thus his generosity is a part of his hero quality.

Rebirth

As Bilbo develops into a hero, rebirth is an important step that signifies the initiation of a new life. In order to develop into a hero, Bilbo needs to go through many steps before he reaches independence from the domestic life he lives before he leaves. The theme of rebirth deals with taking these steps for necessary development.

Bilbo lives in Bag End, a hobbit home made from a hole in the ground. It is described as comfy and Bilbo's life is very domestic and calm. Bilbo is approximately 50 years old and is considered to be an adult because of his age. However, he lives a passive life like a child with no further accomplishments in life. He is childish not only in size but in manners also as he is not experienced. His behaviour is hardly heroic:

There was a growling sound outside, and a noise as of some great animal scuffling at the door. Bilbo wondered what it was, and whether it could be Beorn in enchanted shape, and if he would come in as a bear and kill them. He dived under the blankets and hid his head, and fell asleep again at last in spite of his fears. (117-118)

This childish behaviour is at first glance pitiful but it is this kind of innocence that makes him sensitive. He needs to mature but keep his innocence. Before he leaves with the dwarves he polishes his plates all day, sits on his porch and smokes his pipe without ever leaving home. Both Green and Hancock have seen that Bilbo's home can be compared to a mother's comfortable womb where he is isolated from the world outside. Rebirth in this context represents the start of a new life. The mother symbol may be surprising as the only woman mentioned in the book is Bilbo's dead mother Belladonna Took, who in her absence still plays a major role in his development into a hero as he discovers the "Tookish" part of himself. Although the story otherwise completely lacks women (even animals as wolves, eagles, etc

have male pronouns), female symbols can be found, especially in environments. The womb-like hobbit hole is a major female symbol. Bag End is a symbol in the novel, and here Bilbo is safe but not independent. When he leaves with the dwarves, he walks (or rather runs in a hurry) through the long corridor and out through the rounded hobbit door to face the world outside his home. This scene represents childbirth. As Green and Hancock have argued, it is Bilbo's rebirth into psychological maturity rather than physical aging. (Green "The Hobbit" 38-40, 53-55; "Where's Mama?" 188-189; Hancock 49-50)

As Gandalf, the old wizard, persuades Bilbo to leave on an adventure with the dwarves, Hancock suggests that he acts like a father delivering Bilbo from the womb of the Shire where Bilbo as a result separates from the mother image (50). Here Gandalf's part is the parent who has the purpose of teaching Bilbo the ways of life. He helps (and sometimes even saves) the company of Bilbo and the dwarves and is seen as the father-like figure who sets things right. With his wisdom he works as a superior master or teacher and is seen as a father (Hancock 45, 50). He is, however, not always with Bilbo on his journey; in fact he is constantly absent. Especially in the first part of the book, Gandalf temporarily leaves the company and eventually returns to help them out of any possible danger. Gandalf's absence is necessary for Bilbo to develop. As Gandalf keeps leaving the company they try to continue by themselves, almost like being thrown in the water to learn how to swim. Bilbo in particular needs Gandalf to be absent in order to make decisions of his own and develop on his own.

Whereas Gandalf is seen as Bilbo's teacher or father, Bilbo's biological parents are not part of the novel since they both are dead. Nevertheless they are an important part of Bilbo's identity. Bilbo's father was Bungo Baggins who lived a passive life with conservative ideas including disrespect for adventure. His mother on the other hand was Belladonna Took, who came from a wealthy family that were more adventurous than the Baggins' and therefore not as respected. These two parts of Bilbo's heritage are in continuous conflict throughout the

book as he jumps between the Baggins and Tookish behaviour (Green “The Hobbit” 37-46). When Bilbo leaves home, his identity as the respected Baggins is put to the test and the Took-part of him influences his decisions. When leaving Shire, Bilbo’s domestic life from his father’s side is in competition with the adventurous side from his mother. This causes homesickness, and several times Bilbo childishly protests the adventure by complaining about wanting to be back in his comfy home.

Rebirth involves going through each step towards development from the beginning again. At first, Bilbo regrets leaving home without his pocket-handkerchief (and other “lesser necessities”). The handkerchief is not just a luxury thing to bring on a journey; the handkerchief can also be seen as a symbol of a child’s comfort blanket. When Bilbo forgets the handkerchief, his comfort blanket, and continues the journey without it, his independency is in progress even if Gandalf provides him with several other handkerchiefs to calm him. This is a positive consequence of the rebirth where Bilbo takes his first step of independence. Furthermore, another consequence of the rebirth is evident when Bilbo gets caught by three trolls. As he escapes from the trolls he crawls away, which Green means is “the infant’s first gesture of independence” (“The Hobbit” 54). Even if his developments are at an early stage and not perhaps considered as great achievements, they are nonetheless important for Bilbo in order for him to manage to continue with the next steps of development. This is similar to a baby learning to crawl before walking.

The climax of the story and the goal of Bilbo’s adventure is the meeting with the dragon Smaug. When Bilbo walks alone through the dark hallway to Smaug’s lair, the hallway is like the hallway at Bilbo’s home but dark and dangerous: “If only I could wake up and find this beastly tunnel was my own front-hall at home” (193). At the end of the tunnel lies death, the deadly dragon that could end Bilbo’s life immediately. Nevertheless Bilbo continues. He comes to realize in the tunnel what accomplishments he has made on his way there. Even if

death waits at the end of the tunnel, Bilbo knows that it is his final test of bravery: “Going on from there was the bravest thing he ever did . . . He fought the real battle in the tunnel alone, before he ever saw the vast danger that lay in wait” (193). As he walks through the dark tunnel, Green suggests that he is reborn again but this time into a hero as he confronts his fears (“The Hobbit” 43; “The Four-Part Structure of Bilbo’s Education” 134-135).

Rebirth is a theme that is important for Bilbo’s development. Before he meets the dwarves he lives comfortably in his hole in the ground with a rounded door and a tunnel-shaped hallway. His home is a symbol of a mother’s womb, a safe place where he is still a child even in adult age. When he leaves Shire with the dwarves and hurries through his hallway and out through the door, he is reborn as he faces the world outside and is ready for new life experiences. Supervised by Gandalf, who as I have suggested can be compared to a father or master teacher, Bilbo goes through the steps of life again: the homesickness, his forgotten handkerchief and the crawling from the trolls. After going through these experiences, Bilbo is a new person ready to become a hero. This happens when he once again is reborn as he walks through the dark tunnel into Smaug’s lair.

Burglar ethics

Bilbo’s role in the company is the burglar and he is not very proud of it. As Gloin the dwarf says about Bilbo: “he looks more like a grocer than a burglar . . . [but] you can say Expert Treasure-hunter . . . if you like” (18). However, Bilbo is undeniably entitled “burglar” and his role in the story is to burgle keys, the cup from Smaug and other things. Bilbo saves his friends from the elven prisons by stealing keys from the elves, he steals a cup from Smaug and also the Arkenstone, which rightfully belongs to Thorin. Stealing is not accepted in our world (and certainly not in Middle-Earth either). So how come that Bilbo is both a burglar and a hero?

The dwarves need Bilbo to help them regain their treasure from the dragon Smaug. Facing the dragon Smaug is Bilbo's most difficult test, but there is also an important subplot. Soon after Smaug's death, a war is declared between the dwarves and the men of Lake-Town and their allied, the elves. The reason behind the war was 'dragon-sickness', a term Tolkien uses to describe greediness as a result from being surrounded by treasures (Green "The Hobbit" 96). The dragon-sickness is infectious and there is a general negative aspect of treasures in the book, which can be seen several times, for example when the master of Lake-Town obtains gold for rebuilding the town but "fell under the dragon-sickness, and took most of the gold and fled with it, and died of starvation in the Waste" (272). Thorin (the dwarf leader) refuses to share the treasure with the people in need, especially the men of Lake-Town whose homes have been destroyed by Smaug, and war is declared. Bilbo, on the other hand, does not approve of Thorin's arguments and wants to avoid any signs of war: "[Bilbo] would have given most of his share of the profits for the peaceful winding up of these affairs" (233).

It is obvious that the dragon's treasure makes one greedy and unreasonable and that this causes the war. When Bilbo and the dwarves are inside the Lonely Mountain the dwarves celebrate and spend time looking at the treasure. Bilbo, however, is not as affected by the treasure but rather weary of it (whereas a thief would fill his pockets with gold for his own sake). Bilbo knows that piles of gold are insignificant when starving or when being exposed to Smaug. However, Bilbo finds the Arkenstone, a gem of great value and he is drawn to its enchantment. Bilbo finds the stone without the other dwarves' knowing and falls under its enchantment, or more likely the dragon-sickness, for a split second. A fourteenth of the treasure is Bilbo's reward and therefore Bilbo chooses the Arkenstone (or by his own definition, burgles it because he knows that Thorin searches for it): "Now I am a burglar indeed! thought [Bilbo]" (213). Bilbo is aware of the fact that this is not a justifiable action and calls himself a burglar since he deliberately burgled a thing of sentimental value to

Thorin. However, when Bilbo comes to understand that war was declared because of the dragon-sickness, he overcomes the temptations of the treasure and, without Thorin's knowledge, trades Arkenstone with Bard, man of Lake-Town, with the intention of offering peace. Bilbo is willing to give up his share of the treasure for the sake of avoiding war and for what he believes is the right thing to do. This may be one of the greatest moments of Bilbo's heroism and it is noticed that he is "more worthy to wear the armour of elf-princes than many that have looked more comely in it" (244). Bilbo understands what is important for him and he chooses peace before wealth since his stealing in the end is a non-selfish act. Here the Baggins and Took sides of Bilbo, which have been in a constant conflict, are finally in balance and Bilbo also settles his personality and his opinions about wealth (Hancock 51; Green "The Hobbit" 99-102; "The Four-Part Structure of Bilbo's Education" 139).

Unfortunately, despite Bilbo's attempt of bringing peace, the war is inevitable.

The war is not beautified as Tolkien deals with the consequences of death. Bilbo, however, faints when a rock lands on his head, so the reader misses most of the battle. Bilbo awakes just in time to bid farewell to Thorin on his deathbed where they make peace, and Thorin makes the following announcement: "If more of us valued food and cheer and song above hoarded gold, it would be a merrier world" (259). Thorin's announcement deals with Bilbo as an altruistic character, similar to the hero-thief Robin Hood who steals from the rich and gives to the poor. Bilbo also comes to understand the value of treasures. Henceforth, he begins his journey home taking only two small chests of gold and silver. Even if his share was greater, it was all he could take home "without war and murder all along the way" (261).

When passing Mirkwood on their way to the Lonely Mountain, the Elvenking imprisons the dwarves and Bilbo is left invisible (with the help of the ring of invisibility) running in his halls trying to help the dwarves. Bilbo, with the help of the ring of invisibility, eats of the elves' food and uses their supplies. Bilbo also steals the keys to the dwarves' prison cells, thus

saving them, but he puts the keys back where they belong when leaving Mirkwood. On his way back to the Shire, Bilbo meets the Elvenking and he apologises for stealing from his supplies and eating from their food and gives the Elvenking a gift from his small chest of treasure:

“In what way have I earned such a gift, O hobbit?” said the king.

“Well, er, I thought, don’t you know,” said Bilbo rather confused, “that, er, some little return should be made for your, er, hospitality. I mean even a burglar has his feelings. I have drunk much of your wine and eaten much of your bread.”

“I will take your gift, O Bilbo the Magnificent!” said the king gravely. “And I name you elf-friend and blessed.” (263)

When asking for forgiveness from the Elvenking, who accepts the apology, Bilbo is named elf-friend, a sign of friendship. Bilbo’s confession also gains him a clear conscience. As Bilbo grows into the role of a burglar, he also develops a sense of what is right and wrong, a balance of the Baggins and Took side of him. He never steals anything out of greed; he only takes what is necessary such as food, keys and the Arkenstone (which he exchanges for an offering of peace). Bilbo talks about himself being an honest burglar: “I may be a burglar – or so they say: personally I never really felt like one – but I am an honest one” (244). His clear conscience and innocence considering gold are other contributing factor to his heroism.

Conclusion

While a hero often is a strong man armed for battle and glory, Bilbo partakes of greatness in other ways which makes him the hero in this novel. The plot is in many ways similar to a traditional hero quest for glory, fame and wealth as Bilbo sets out to kill the dragon Smaug and take back the ancient treasure. However, Bilbo’s rejection of all heroic stereotypes such as war and gold makes him the ideal hero: peaceful, honest and generous. His adventure

begins rather like a hero's, but Bilbo is not very heroic as the reader might expect (or perhaps not expect from a three foot tall hobbit), according to the traditional patterns in the portrayal of a hero. One might wonder why Bilbo is a hero since he does not slay the dragon or participate in the war. And as we have seen, he is also short and not very strong. As I have argued in this essay, Bilbo is a hero by virtue of his sensitive character, as seen when he leaves home, shows pity on Gollum and give up his share of the treasure for the sake of peace. As I have suggested, Bilbo's moral decisions make him a hero. There are of course some components for heroism that Bilbo possesses: he has a sword that he names Sting, a symbol of power and strength, he acquires armour and is finally brave when he walks into Smaug's lair.

Rebirth is an important theme in the novel. One reason why he is a hero is because of his background since the Took and the Baggins blood in him were in constant conflict before he finally achieves balance between the two sides of him: one peaceful and domestic, the other adventurous. His decisions based on his personality and morality makes him the hero he is without being a mighty warrior.

Bilbo dislikes being called a burglar, probably because it is associated with stealing by greed. But even if Bilbo does become a burglar, even in his own opinion, he changes the definition of burglar. He steals only necessary items such as food and keys (with the exception of stealing the cup that belonged to Thorin from Smaug, and the Arkenstone which he later traded for a good cause). Bilbo also asks for forgiveness for stealing food from the Elvenking and offers him some treasure in return, which gains him a clear conscience. Bilbo upholds ethic correctness as well as clear conscience concerning burgling and this is, as I argue, a contributing factor to his heroism.

His conscience is also seen when he meets the creature Gollum. When Bilbo is ready to strike him with Sting he hesitates and reflects about whether it is a fair fight. As he concludes

that it is not he decides not to kill Gollum and shows mercy and pities him. Bilbo is a saviour rather than a warrior since he spares Gollum's life, saves his friends several times for example from the spiders of Mirkwood or from the elven prisons, or gives up his share of the treasure. The fact that he does not participate in the Battle of Five Armies makes him a hero for his dissociation from the war. Bilbo is a modern hero who advocates peace instead of war.

Bilbo is a small person with a big heart, who changes the world in a different way than by fighting battles or through raw strength. He shows compassion, innocence and ethics in his development into the sensitive hero that I have described. Bilbo represents a character who will contribute to shaping an ideal world where merry meals, honesty and peace make the world better.

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